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The Oscars Win Big in LATAM: A Love Affair With Showbiz

Today, the Academy Awards (a.k.a. the Oscars) are one of world television's most popular live events and, outside major sporting events, likely the greatest show on earth. But this wasn't always the case: it took 61 years to reach the TV success the show has now. From its first U.S. nationally televised awards in 1953 — 25 years after it was instituted in Hollywood by the Academy of Motion Picture Arts and Sciences — to today's half billion worldwide viewers in 190 countries and territories, the golden statuette experienced its own drama just like the ones it honors. From controversies (like in 1993 when Richard Gere denounced China and at the time was told that he would not be invited again), to disappointments (in 1991 *Goodfellas* lost to *Dances*



with Wolves), to shock (in 1974 a streaker ran across the stage), to disrespect (in 1973 Marlon Brando refused the Oscar), to indifference (in 1971 George C. Scott watched the Oscars at home instead of accepting the award).

Nonetheless, one region of the
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La temporada de pilotos de TV



El presidente de FOX Entertainment, Kevin Reilly, sorprendió a los críticos el pasado mes de enero en el Television Critics Association Winter Press Tour en Los Ángeles, cuando declaró que su network dará por terminada con la tradicional temporada de pilotos — que usualmente ocurre a principios de la primavera — en favor de una producción anual.

Con una lápida de FOX ilustrada
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Mexico: The New TV Battle Of The Giants



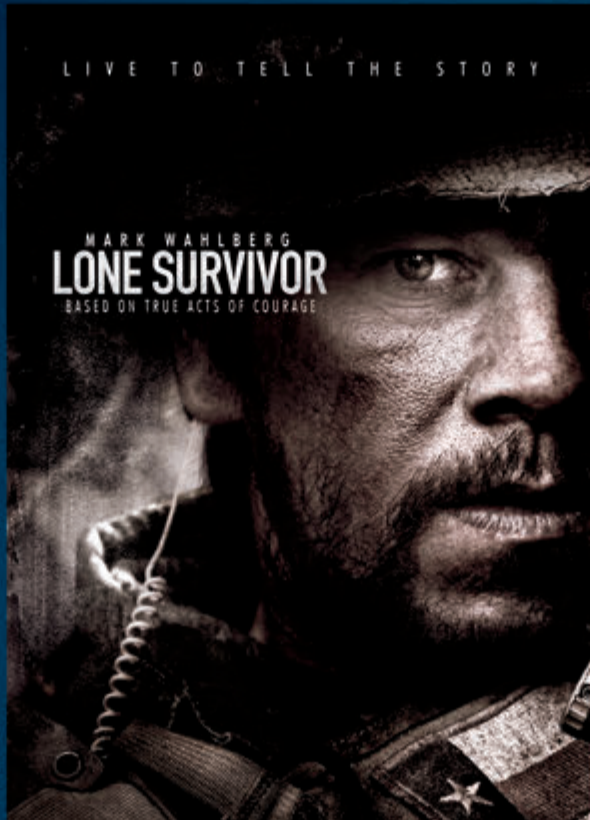
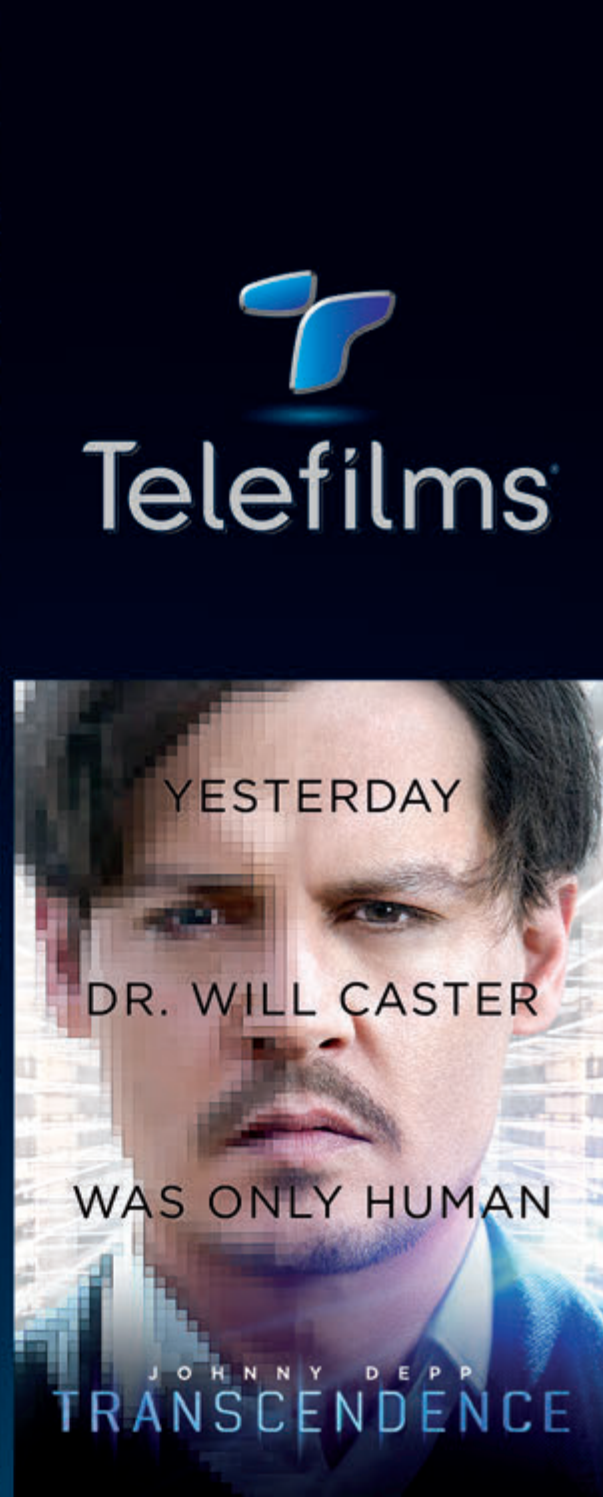
Mexico is a big country full of TV giants: Think of Televisa's Emilio Azcárraga Jean, Azteca's Ricardo Salinas Pliego and Movil's Carlos Slim Helu, the world's richest man.

Among these giants stands the tiny but powerful IFT, or Federal Telecommunications Institute, created last year as part of a telecommunications and broadcast media overhaul initiated by the country's president, Enrique Peña Nieto.

IFT is now imposing restrictions and increasing competition by offering concessions for two new digital broadcast networks (from which Televisa will be excluded),

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La temporada de pilotos de TV en EE.UU



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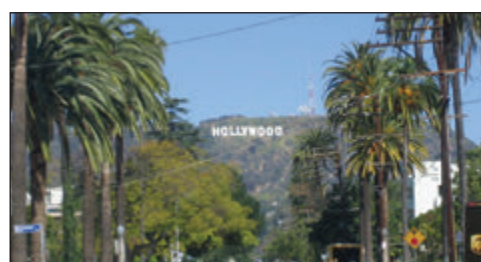
Gossip has become an international industry and TV is the main clearinghouse. All over the world — from China to Argentina — hungry viewers are fed tidbits.

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VIDEO AGE INTERNATIONAL
(ISSN 0278-5013 USPS 601-230)
IS PUBLISHED SEVEN TIMES A YEAR:
JANUARY, MARCH/APRIL, MAY, JUNE, JULY,
OCTOBER AND NOVEMBER/DECEMBER.
PLUS DAILIES BY TV TRADE MEDIA, INC.

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Darcyl's Telefilms is LATAM Content King

Telefilms is a 53-year-old film company founded by the late León Darcyl in Buenos Aires, Argentina and now run by his son Tomás, assisted by a staff of 150 people involved in theatrical and television film distribution.

The group that started as Telefilms has now added Diamond Films for theatrical distribution, while Telefilms focuses on television distribution.

According to Darcyl, Diamond now directly distributes over 30 films per year to screens in Argentina, Brazil, Chile, Mexico and Peru, while in other LATAM territories they have co-ventures. Distribution involves a mix of digital and print material and, said Darcyl, "we pay for the P&A."

Traditionally, Telefilms has two main areas of expertise: investing in popular films and windowing. Darcyl declined to elaborate on strategies for both, except to mention that "95 percent of investments in movies are done at the script level, with some consideration to talent and budgets involved." Darcyl also preferred to stay mum on windowing since, in his words, "it represents the company's internal strategy."

Their level of expertise can be gauged by the large number of movies that end up being box-office successes and/or Academy Awards nominees and winners among



the 1,500 or so titles in their library.

One strategic aspect that Darcyl is open to discussing is his penchant for timing the release of new movies in order to leverage the buzz created by the Oscars, which usually involves Telefilms' movies, like this year's *The Wolf of Wall Street*. "We tend to release movies that are good Oscar candidates three months before the Academy Awards presentation, usually in the month of December," he explained.

Even though the L.A. Screenings represent a major market for Telefilms, it is not an easy proposition considering that Darcyl will be arriving in Los Angeles from the Cannes Film Festival on May 16, in time for Telefilms' general screenings and cocktail the next day and then returning to Cannes on May 18 to continue negotiations for new film acquisitions.

In L.A. during the general screenings at the Century Plaza hotel, Telefilms will be introducing 30 new titles, including *The Wolf of Wall Street*, *Ender's Game*, *The Butler*, *The Legend of Hercules* and *The Lone Survivor*.

Pictured above, Telefilms' Tomás Darcyl with VideoAge's Dom Serafini in Buenos Aires, Argentina.

C3 Metrics Mean Losses To FTA

In view of this month's U.S. broadcast Upfronts in New York City, which precede the L.A. Screenings in Hollywood, the networks are collecting fire power. The latest mine was launched by TiVo Research when it stated that, by sticking to Nielsen's C3 ratings metric, broadcasters are missing out on some 8.2 percent in overall delivery, when four days of time-shifted deliveries are added (C7).

Adopted in 2007, C3 is a mix of average live commercial ratings and three days of time-shifted deliveries.

In its research, TiVo calculated that, since that missing delivery is not compensated under the current C3 metric, just 10 of the full season series are losing \$87.8 million in advertising revenue overall.

This is based on an average unit cost of \$244,630 per 30-second spot. It was also calculated that in some cases a C7 metric could add over a 10 percent increase delivery to an FTA TV show.

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Mysterious McKinsey: How a Crew of Consultants Changed the Business World Forever

When General Electric realized their revenues were up but profits flat, they called them in. When the powers that be at Mellon Bank thought that times might be tough enough to consider selling, they brought them in too. And when the Mexican government was finally ready to admit that it needed help with privatization, they too called them in. And when, this year, Italy's public broadcaster needed to restructure, they consulted them too.

It seems that for many of the world's largest multinational corporations — and even governments — the thing to do in times of trouble is not to simply cut costs or begin laying people off. It's to bring in the consultants at McKinsey for advice.

But just who are these gurus dispensing this company-saving advice? Why are business and world leaders willing to listen? And could they possibly be worth the exorbitant fees they charge?

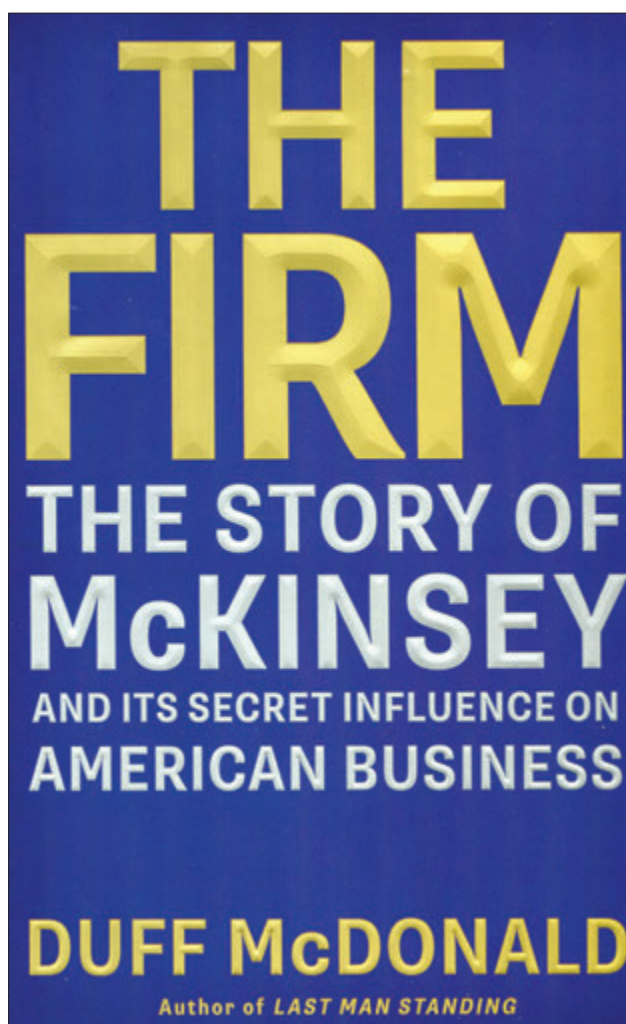
These are just some of the questions author Duff McDonald seeks to answer in *The Firm: The Story of McKinsey and Its Secret Influence on American Business* (Simon & Schuster, 387 pages, \$30), a surprisingly immersive look at what is probably the world's best-known — and most guarded — consultancy.

McDonald, a Brooklyn-based journalist who serves as a contributing editor at *Fortune* and the *New York Observer*, somehow managed to gain unparalleled access to the heretofore cagey company, interviewing scores of employees (both past and present) to paint a fair and balanced picture of McKinsey and its culture to discern how exactly it came to be the firm it is today.

It all started in 1926 when James McKinsey, a professor at the University of Chicago, founded James O. McKinsey & Company, a collection of accountants and consultants (or what he termed “management engineers”), who were to be brought in by companies in trouble to provide professional advice on every topic imaginable.

This small firm — an ancestor of sorts to the modern-day McKinsey & Company — was quickly retained by such high-profile clients as department store Marshall Field's due to its reputation of dispensing high-quality, no-nonsense advice. For instance, in 1935 McKinsey counseled Marshall Field's — which had lost \$12 million over the previous five years — that it needed to make retail its sole focus, sell its wholesale business and its 18 textile mills, and to fire more than 1,200 employees. It was brutal, but the firm did survive for another 70 years until it was acquired by Macy's in 2005.

The McKinsey name eventually became synonymous with such layoffs. Says McDonald, “The process revealed a flaw that critics continue to see in a preponderance of consultants: While long on ability to intellectualize their way out of a business situation, they often come up short on the human factor. It's why words like ‘restructure,’ ‘downsize,’ and ‘rationalize’ have found their way



into the modern business lexicon, all elegant euphemisms for laying people off.”

Although James McKinsey started the firm, his untimely death from pneumonia in 1937 meant that someone else was going to have to take the reins and lead the consulting firm to glory. That task fell to his protégé, Marvin Bower, who led the company for three decades and is largely credited with making McKinsey into the money-maker it is today.

As McDonald writes, “Bower was obsessed with making sure he and his peers would not be dismissed as corporate parasites and would enjoy a respect similar to other early twentieth-century professionals like doctors, lawyers, engineers, and ministers.” So he came up with a code of rules that his crew of consultants should follow. “The McKinsey consultant should be selfless, be prepared to sacrifice money and personal glory for the sake of building a stronger firm, never look for public credit, and always be confident and discreet.”

His code worked. Consulting is now a bonafide profession, with scores of MBAs going straight from business school to consulting firms to do the glamorous work of telling others what to do. Which brings us to one of McDonald's key criticisms: how exactly can young, inexperienced upstarts hope to tell longtime business veterans what it is they need to do to succeed? The short answer is that they can't...but they do. And as a result, the consultants at McKinsey have a

somewhat spotty track record when it comes to their clients (which might also account for their long-held desire for discretion). For every Marshall Field's that they save, there's an AT&T that they screw.

In 1980, the telecommunications company brought McKinsey in to consult on an early version of wireless technology. McKinsey advised AT&T to scrap the project, estimating that by the year 2000 the total wireless market would amount to fewer than 1 million subscribers. As McDonald writes, that number was “to say the least, laughably off the mark” and doomed “the company to playing catch-up in wireless” until it was eventually sold to SBC Communications in 2005. “That's the consultant's equivalent of a malpractice case, in which the patient dies an awful, avoidable death.”

Other black marks against the company are natural gas trader Enron, which was headed by McKinsey alum Jeffrey Skilling (who would eventually be sentenced to 24 years in federal prison) when it rather spectacularly imploded in 2001; and the more recent Galleon Group insider trading scandal that resulted in the arrests and convictions of McKinsey senior executives Rajat Gupta and Anil Kumar. While McKinsey wasn't accused of anything illegal, the incidents were nonetheless humiliating for a firm that had long claimed that the privacy of its clients was paramount to all else.

But while the higher-ups at McKinsey would surely prefer that each of these missteps be swiftly forgotten, in truth, they haven't really affected the company's bottom line. Although they closely guard what they charge their clients (McDonald notes that at one point in the 1980s General Motors was paying McKinsey as much as \$2 million a month), new clients are still jumping on the McKinsey bandwagon...though perhaps not as swiftly as they used to. As McDonald writes: “Few of today's winners got where they are today because McKinsey told them how to get there — consider Apple or Google. McKinsey's signature winners are from the old school: American Express, AT&T, Citibank, General Motors, or Merrill Lynch.”

But that slowdown may not matter. As of September 2013, the firm had more than 104 offices in 60 countries, and its alums are everywhere from Facebook (COO Sheryl Sandberg) to Google (CFO Patrick Pichette) to the U.S. government (Bobby Jindal, governor of Louisiana). McKinsey fixes problems, but it also makes individuals. And when out in the world — even years after leaving McKinsey — those individuals will bring the firm in when their companies are suffering.

That's great for McKinsey, but is it great for the world? Not necessarily. As McDonald says: “When the advice givers start to outnumber the advice takers...the system tilts in the wrong direction.” **LHR**



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Positive Prediction Met, Scads of Seminars Didn't Disrupt Meetings

Perhaps it was the unusually sunny weather that caused many participants to report that they were happy with the 51st annual MIP-TV trade show in Cannes. This despite a low buyer-to-seller ratio of 3:1 (considering there were 1,300 exhibiting companies) and a lingering depressed advertising market across much of the world.

The fact that the U.S. TV networks had already announced 16 new 2014-2015 series pick-ups and the availability of more than 66 new shows from various indie companies made for a lively (and bright) MIP-TV.

However, because of the close proximity to the Passover holiday, some executives arrived on Sunday, April 6, the day before opening day, but left on Wednesday, in effect making MIP a two-day market.

Many exhibitors commented on this fact, with Lionsgate's Peter Iacono noting, "The market starts on Sunday, and people begin to leave on Wednesday, but Wednesday was still busy because we filled our agenda with clients who were still around." Overall, Iacono said Lionsgate was "quite pleased" with the market and its attendance.

Summarizing this year's edition, one might call it swell. There were plenty of stars on the Croisette and in the heavens with clear skies at night; there were a good number of buyers, especially from Europe, as expected; a record number of pavilions (over 30) and a good supply of new programs. According to Reed MIDEM, there were 11,000 participants from 102 countries, 5,000 sellers and 4,000 buyers, of which about 1,000 were digital buyers.

In previous years, there's been a burst of people at the beginning of the event and a noticeable slowdown toward the end. This year, though, there seemed to be a moderate but consistent buzz around the aisles throughout.

Noticeably there were strong Chinese, Middle Eastern and Russian presences with top-level executives in attendance, like Channel One's



Starz's Meggan Kimberley, Gene George, Kristen Stanisz-Bedno, Todd Bartoo, Alecia Dixon-Kurschner

Konstantin Ernst from Russia and Rotana's Turki Al Shabanah from Saudi Arabia.

Indeed, Caracol's Estefanía Arteaga reported that she saw "a variety of clients from different countries. The growth is wonderful and the market was fruitful." Among the territories Arteaga had meetings with were China, Turkey, Russia and the Ukraine. She added that the fact that MIP-TV is less crowded than MIPCOM made it possible to "take more time with clients and establish a deeper relationship with them."

Likewise, Natalie Osborne of 9 Story Entertainment said "the pace was slower, so there was more time to have involved conversations with our clients about their needs." She added that MIP-TV is "a very important touchstone for us to continue conversations started at MIPCOM and Kidscreen, and an opportunity to launch our new show *Get Ace*."

Studio 100 Media's Patrick Elmendorff was happy to report that his meeting schedule was fully booked, with 95 percent of meetings prescheduled. Elmendorff said the company "met with all our European buyers in France, Italy, Spain, Germany, Eastern Europe and Asia."

Yet Raymond Donahue and Andrew Berman of

(Continued on Page 10)



Carsey-Werner's Alexandra Taylor, Herb Lazarus



Principal Media's Adam Haber, Mariana Damascena, Leon Logothetis



Telefe's Maria Eugenia Costa, Daniel Otaola, Meca Salado Pizarro



First-ever photo of AVF's father-and-son team, Brian and Enrique Maya

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Telemando's Karina Etchison, TVN Chile's Ernesto Lombardi, Telemando's Esperanza Garay, Olimpia del Boccio



Azteca's Marcel Vinay Hill, AMM's Craig Kelly, Cisneros's Cesar Diaz

Veria Living Worldwide were less impressed with the market. According to Donahue, "Attendance was down, but luckily I made appointments prior to the market, so I was booked." He noted that his company attends MIP-TV primarily to maintain its space for MIPCOM, but it's a catch-22. Berman added, "There is no need to spend this kind of money for two markets. We only need it once a year."

Interestingly, in advance of its role as Country of Honor at MIPCOM in October, Mexico saw high attendance numbers, with some 30 Mexican companies present at MIP.

The great many seminars were not followed by *VideoAge's* reporters, but what *VideoAge Daily* did follow was the impact of the change in the booth numbering system: There was some confusion,



Televisa's Sebastian C. Vibes, Elsa Garcia Nuñez, Ricardo Ehram, Claudia Sahab, Beatriz Rodriguez Armada, Manola Martin del Campo, Hugo Treviño



Multicom's father-and-son team Irv and Darrin Holender but overall participants grinned and bore it.

There were also a large number of parties, mostly concentrated on the first and second days of the market (Monday and Tuesday), which meant those invited had to run from one event to another without a break. Curiously, one might meet some of the same people at all the different events.

Among the aforementioned stars making appearances on the Croisette were Maggie Gyllenhaal (star of BBC Worldwide's *The Honourable Woman*), 50 Cent (an executive producer and star of Starz's *Power*), Kim Cattrall (star and executive producer of Tricon's *Sensitive Skin*) and even the grandson of the last king of Italy, Emanuele Filiberto di Savoia.

In addition to flaunting its newest star, 50 Cent, Starz had a busy market with the keynote conversation from its CEO Chris Albrecht on Monday, who took the stage with British producer Colin Callendar to chat about co-productions and their challenges.

Among the news that broke at MIP-TV were two interesting announcements from Azteca — the first was that the company is partnering with Cisneros Media Distribution and AfricaXP to launch a telenovela-themed channel for Africa known as Romanza+Africa. Azteca also announced that it entered into a deal with Astro, South East Asia's leading pay-TV broadcaster, to produce and distribute telenovelas.

MIP-TV 2015 will take place April 13-16, just after the Passover holiday and well after Easter, but the day before the Orthodox Easter. 🇮🇹



Record TV's Delmar Andrade (r.), Reed MIDEM's Jose-Luis Sanchez

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**SECCIÓN
EN
ESPAÑOL**

La temporada de pilotos de Television en EE.UU

(Continuación de la página 1)

con la frase “Q.E.P.D. sesión de pilotos 1986-2013” (R.I.P. Pilot Season 1986-2013), Reilly marcó que la network ha tratado de hacer esto por mucho tiempo (la network FOX nació en 1986). “Muchos de ustedes han escuchado de Damon Lindelof la semana pasada en su sesión de HBO — Damon ha tenido muchos éxitos televisivos — y dijo algo así como ‘el Cable es superior a las networks’. Él dijo, ‘cuando reduces la velocidad de la cinta transportadora, la calidad mejora’. Y yo estoy de acuerdo con él, y eso es lo que queremos hacer en FOX. Este año, oficialmente (y) por primera vez, vamos a saltearnos la temporada de pilotos”, dijo. “El sistema de broadcast, su desarrollo y programación fue diseñado para una era diferente. Fue estructurada



cuando había un monopolio de tres networks y teníamos todos los talentos y toda la audiencia. Es sumamente ineficiente”, se quejó Reilly. Continuó: “Una vez pasada la temporada de pilotos, los emitimos y programamos y los anunciamos en un período loco, comprimido y

(Continuación a la página 14)

El pago de derechos en la Unión Europea



En el libro 1984 de George Orwell, el Ministro del Amor, O'Brien, un poderoso miembro del Partido Interior, le dice al protagonista, Winston Smith, “lo que hay en la habitación 101 es lo peor del mundo”. Ahora, nos preguntamos: ¿la Comisión Europea ha abierto las puertas de los contenidos a “lo

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**Guía de L.A.
Screenings —
Estudios**

Mayo 17

**Edición de NATPE
Prague y New
Europe Market**

Junio 9

**Edición de MIPCOM
Mensual y Diaria
Septiembre 30**

**Edición de AFM:
Foco en el Movie Biz
Octubre 31**

El negocio de los canales internacionales



VideoAge estima que fuera de los EE. UU., 10 compañías americanas son dueñas y/o gerencian más de 1000 canales internacionales de televisión, generando, entre abonos, cuotas por VOD en caso de ser aplicables y ganancias de publicidad, ingresos anuales por valor de USD 10 billones de dólares. Esto excluyendo a la American Forces Network, cadenas religiosas como EWTN y TBN y canales de ventas tales como QVC y HSN.

(Continuación a la página 18)

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L.A. SCREENINGS 2014

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 Los Angeles, USA

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condensado de dos semanas. Luego vamos a los Upfront (presentación a los anunciantes en la ciudad de Nueva York). Entonces ellos tienen seis semanas para ponerse a producir y estar listos para salir al aire. Honestamente, no es menos que un milagro que tengan el talento para producir algo de calidad en esas condiciones”, dijo.

“Podemos crear una mejor y más talentosa, amigable y consistente manera creativa de hacer esto. De hecho, hemos ordenado series a lo largo del año”. Como resultado, FOX ya tiene un par de nuevas series en producción, planificando un despliegue anual.

“Del balance de los tantos scripts que están en proceso de ser leídos actualmente, puedo anticipar que algunos de ellos serán comisionados para una versión de series o ser producidos en un ciclo, entonces imagino un balance entre esos proyectos que serán avanzados y comisionados para el verano o la temporada de producción del otoño del año próximo con 12 meses enteros por adelantado de desarrollo para la próxima temporada”, explicó Reilly.

“No podemos estar en el negocio-de-una-medida-le-sirve-a-todos. No debe haber un modelo o patrón para ordenar (pilotos)... hay tantas cosas, miles de shows originales compitiendo por la atención (de la audiencia), que no podemos hacer todo al mismo tiempo”.

Por otro lado, la presidente de CBS Entertainment Nina Tessler, no estuvo de acuerdo con la idea de dejar de lado la temporada de pilotos — especialmente dado que su network es la número uno en el total de espectadores y generalmente gana los grupos demográficos que son afines a los anunciantes.

“Puedo apreciar de donde le viene esto (a Reilly), y obviamente, deberá tomar decisiones relativas a su propia compañía y necesidades”, marcó Tessler. “La temporada de pilotos no es perfecta, y ciertamente es un momento difícil. Es frustrante, pero también muy excitante”.

Tessler citó éxitos televisivos del pasado como *The Big Bang Theory* y *CSI* como ejemplos de pilotos exitosos que funcionaron bien. “Como recordatorio, *Big Bang* fue un piloto filmado por Jim (Parsons) y Johnny (Galecki), pero no teníamos a Kaley (Cuoco). Entonces nosotros y (el productor ejecutivo) Chuck (Lorre) vimos el piloto y él dijo, ‘sabes qué: yo lo puedo hacer mejor’”, dijo Tessler. “Filmamos un segundo piloto y agregamos a Kaley Cuoco. Lo mismo hicimos con *CSI*.”

“El proceso de los pilotos no es perfecto, pero *CSI* fue el último script en ingresar, y los productores debieron ingresarlo debido a la temporada de pilotos. Fue el último script elegido... cuando (Danny Cannon) fue puesto a dirigir el piloto, literalmente fue pocos momentos antes de comenzar las filmaciones. Fue el último piloto entregado, y debía ser presentado. Fue el hecho de tener que entregarlo bajo ese tipo de presión que forzó, analizándolo, a un equipo creativo inteligente a tomar decisiones creativas”, reconoció Tessler.

Mark Pedowitz, que dirige The CW network, hermana de CBS, también planea mantenerse dentro de la tradicional temporada de pilotos. “Con la programación anual, la temporada de pilotos es algo probado y comprobado. En alguna manera es ineficiente, pero es muy eficiente en otras”, dijo Pedowitz. “En CW no hacemos tantos pilotos. Cuando hacemos nuestros pilotos, estos poseen un alto porcentaje de transformarse en

La actual investigación para determinar si el sistema de licencias de películas basado en la exclusividad de territorios contraviene la Cláusula 101 del Tratado de Funcionamiento de la Unión Europea

series... el año último, terminamos haciendo siete pilotos. Cinco se convirtieron en series... por ello, para nosotros... es un sistema muy eficiente... estoy muy contento en este caso con lo que es tradicional. A FOX le deseo lo mejor... bueno... (Reilly ha tomado) han dado un gran salto, y espero que les funcione”.

Paul Lee presidente de ABC Entertainment también aseguró el compromiso de su network a una tradicional temporada de pilotos. “El Upfront nos es muy importante y continuará siendo importante... durante un futuro previsible... soy gradualista, para bien o para mal, y nos estamos saliendo gradualmente de ella. Si piensan en lo que les he traído para la media temporada – ya saben, no llevamos *Black Box* a los Upfront. No llevamos *Rising Star* a los Upfront. Llevamos *Resurrection* a los Upfront, y es completamente cierto que tuvimos la posibilidad de tomarnos nuestro tiempo, hacer un buen casting y tener a Kelly Reilly y a Venessa Redgrave. Pero también es igualmente cierto... que por 50 años el foco y los tiempos de presentación que acarrear los pilotos han sido extremadamente exitosos para la televisión americana. He estado en la televisión británica y visto la habilidad de la americana de crear usinas de televisión en los últimos cinco, seis, siete años. Y por ello en mi trabajo tan particular estoy inmensamente orgulloso de lo que nuestros desarrolladores creativos de programas (showrunners) han realizado en la temporada de pilotos pasando por *Scandals*, *Reveries* y *Ones and the others*”, dijo Lee.

Cuando fue consultado para que comentara acerca de los pensamientos de Reilly sobre la temporada de pilotos, Robert Greenblatt, presidente de NBC Entertainment dijo, “es gracioso, he escuchado que abandonó los pilotos y al mismo tiempo tomado un par de prototipos con la intención de hacerlos series con scripts extras y rellenos. ¡Por lo que no sé si esa no es de alguna manera otra versión del proceso de hacer pilotos!”

Greenblatt estaba entusiasmado con los pilotos. “Amo los pilotos”, dijo, “*The Blacklist* probablemente nunca hubiera llegado al aire si no hubiéramos hecho el piloto, debido a que provino de un guionista relativamente joven y sin experiencia. No estábamos seguros que de manera inmediata fuéramos a ordenar la serie de ese guión. Encontramos un gran director para

dirigir un prototipo del show, Joe Carnahan, que ayudó y contribuyó a lo que el show es y como se debería ver. Uno recibe información valiosa del proceso del piloto. Lo que creo dijo Kevin, y todos lo decimos a diario, es que odiamos la temporada de pilotos. Ahora, estamos comprometidos con ella por muchos motivos de tipo macro relacionados con los Upfront, pero no creo que los pilotos sean un concepto defectuoso. En algunos casos tiene sentido ir directamente a la serie, como lo hicimos con *Crossbones* y *Emerald City* y con el nuevo show de Tina Fey y Robert Carlock, pero en muchos casos un piloto puede ser muy valioso. ¿Podremos encontrar la manera de sacar (los pilotos) del ciclo? Si conseguimos una estrella que ningún otro tiene, siento inmediatamente que he pasado la mitad de la batalla”. Y él agregó, “el casting es la peor parte de la temporada de pilotos. Si ya tienes a Ellie Kemper como parte de un show y no tienes que pensar quien interpretará el papel femenino principal en el nuevo show de Tina y Robert, entonces estás adelantado a todos los demás. SH

(Continuación de la página 13)

Derechos de exclusividad

peor del mundo?” El tema en el tapete es la actual investigación para determinar si el sistema de licencias de películas basado en la exclusividad de territorios contraviene la Cláusula 101 del Tratado de Funcionamiento de la Unión Europea.

Las implicancias de la investigación anunciada en enero 2014 pueden ser tales que la venta exclusiva de derechos de TV paga premium de eventos deportivos y estrenos de Hollywood quiebren la ley de competencia al impedir a los licenciarios vender estos productos a otros países de la Unión Europea.

El anuncio de la Comisión sobre esta investigación, declarando que su objetivo es examinar si la tradicional base de licencia de contenidos en un territorio de manera exclusiva “impide a broadcasters (pagos) de proveer sus servicios a través de las fronteras, por ejemplo, denegando a suscriptores potenciales miembros de otros Estados o bloqueando el acceso a sus servicios más allá de sus fronteras”, suena a estar preparando para sí la peor de las pesadillas de la industria de contenidos. Pero no es así.

La declaración suena así mismo como si esta investigación fuera acerca de “el libre movimiento de mercaderías y servicios” dentro de la Unión Europea. Pero nuevamente, no es así. Lo que sí, es una investigación acerca de un tema relativamente simple, pero que también es parte de uno mucho más amplio, y mucho más complejo en la visión de la evolución de la Unión Europea en relación con, y la provisión de, contenido audiovisual.

El anuncio menciona específicamente a cinco Majors de Hollywood: Twentieth Century Fox, Warner Bros., Sony Pictures, NBC Universal y Paramount, y cinco servicios de TV paga de Europa: BSkyB, Canal Plus, Sky Italia, Sky Deutschland y el DTS de España.

(Continuación a la página 16)

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(Continuación de la página 14)

Dado el estado inicial de la investigación, (al ser contactado por VideoAge un vocero de la Comisión remarcó que, “no hay un marco de tiempo para esta investigación, tome el tiempo que tome”) hubo una comprensible renuencia de las partes a ser entrevistadas, sin embargo, fueron ofrecidas dos declaraciones. La declaración de NBC Universal dice, “a continuación de un previo pedido informal requiriendo información acerca del tema los territorios de las licencias de derechos de TV paga a ciertos broadcasters, la Comisión ha abierto actualmente una investigación formal sobre las licencias de TV paga entre ciertos broadcasters de la Unión Europea y Estudios Majors de Hollywood. Creemos que cumplimos por completo con la ley de competencia de la Unión Europea”.

BSkyB ofreció a VideoAge una declaración que decía: “Estamos cooperando con la Comisión Europea en su investigación de provisión de

servicios de TV paga entre fronteras en la Unión Europea. En esta etapa inicial, es prematuro especular acerca del resultado”. Esta insulsa declaración apunta al corazón de la problemática. Esta no es una investigación acerca de la licencia de contenidos de por sí, si no mucho más una investigación hacia “la provisión de servicios de TV paga entre fronteras en la Unión Europea”.

Tal como lo enfatizó Joaquín Almunia, Vicepresidente de la Comisión Europea y Comisario europeo de Competencia, en una conferencia de prensa a continuación del anuncio realizado en enero, “quiero ser claro en un punto: no estamos cuestionando la posibilidad de dar licencias en base territorial, o tratando de obligar a los Estudios de vender derechos de manera Pan-europea. Más bien, nuestra investigación hará foco en las restricciones que impiden la venta de contenido en respuesta a pedidos no solicitados de espectadores en otros

Estados miembros -la así llamada ‘venta pasiva’- o a suscriptores que se han mudado o viajado al extranjero”.


Ross Biggam, Director General de The Association of Commercial Television, dijo, “esta investigación sobre la provisión de películas a los servicios de TV paga en Europa es parte de una revisión general de la manera en la que el contenido es licenciado y explotado en Europa, que va desde el caso de Keren Murphy, pasando por una examen de la actual situación del copyright, hasta esta investigación de la licencia/provisión de films”.

El “Caso Karen Murphy” al que se refiere Biggam concierne a una propietaria de Portsmouth en Gran Bretaña que fue procesada por mostrar partidos de fútbol de la Premier League por medio de un decodificador comprado a Nova, el servicio griego de TV paga. El resultado del caso es complicado, pero en la sentencia de octubre de 2011, la Corte europea de Justicia explícitamente dictaminó que tener un sistema exclusivo (de licencias) era “contrario a la ley de la Unión Europea”.

Mientras que hay otros temas que complican el caso Murphy, y la investigación de la provisión de films al servicio de TV paga europeo está en marcha, va aparejada una investigación separada sobre la actual situación del copyright, Biggam dijo, “desde la perspectiva de la explotación comercial de contenido, el tema central es la territorialidad y la portabilidad”.

Los puntos que Biggam plantea se ven apoyados por la preocupación expresada por Almunia que explicó, “si yo vivo en Bélgica y quiero suscribirme a un servicio de TV paga de España, no podré hacerlo si es que hay absoluta exclusividad de territorialidad”.

A estas preguntas es relativamente fácil prever soluciones sencillas ofrecidas por la tecnología. Pero no debe hacerse demasiado hincapié en que esta investigación es parte de una revisión mucho más amplia que hace la Unión Europea acerca de la totalidad del tema relativo a la explotación de contenidos — incluyendo a consideración si se deben o no revisar las leyes de copyright. Un proceso que Biggam afirma ha sido sujeto a “fuertes presiones por parte de lobistas de grupos de IT y tecnología, como así también de grupos anticopyright”.

¿Es esta la ‘habitación 101’ de Europa? No. Pero con un informe White Paper previsto para junio sobre reformas en copyright, y esta investigación en sus inicios, sería temerario pensar que la puerta a “lo peor del mundo” nunca se abrirá. **BJ** 



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(Continuación de la página 13)

Es importante remarcar que estos 1000 canales representan no más que 50 marcas y que no incluyen “señales”, si no solamente canales diferenciados.

Sin embargo, es claramente un negocio rentable y en crecimiento, y si bien presenta grandes desafíos, las recompensas son igualmente grandes. En ciertas instancias, como en el caso de Rede Globo de Brasil, el negocio de los canales internacionales eclipsa al de la licencia de contenidos a terceras partes.

Para comprender mejor el meollo del negocio americano de los canales de televisión internacionales y los desafíos que estos presentan, VideoAge mantuvo una larga conversación con Sean Cohan, Vicepresidente ejecutivo de A+E Networks con base en Nueva York, que posee siete marcas desplegadas en 62 canales distintivos en más de 160 territorios. Los EE. UU., están excluidos de estos números, como así también las “señales”, que en el caso de América Latina, llegan a 15.

En lo que respecta a la propiedad, 16%, o 10 canales, son poseídos y operados en su totalidad por A+E: cinco en el Sudeste Asiático, dos en Italia, y uno en Corea del Sur, Rusia y Canadá respectivamente. De los canales restantes, 40 son empresas conjuntas en un 50% y los 12 restantes son licencias asociadas.

Una mirada al panorama del negocio de los canales internacionales, plantea cuatro escollos a tener en cuenta: cuán concurrido está el terreno; cuán costoso se ha convertido entrar en él; cuán competitivo es y cuán incierto es el futuro digital.

Realmente es un “terreno sumamente concurrido”, acordó Sean Cohan de A+E Networks, “tanto en términos de la atención que exigen los espectadores como la plataforma de distribución”. Él también ve una “gran saturación y fragmentación”, como desafíos adicionales. Según Cohan, en el futuro el sector verá “menos, más grandes y mejores” canales internacionales de televisión siendo la tendencia de la industria de “suprimir canales”. Otra tendencia, previamente informada por VideoAge, es la que tienen algunas de las Majors americanas de agrupar las operaciones de sus canales en unos pocos países (Ej.: Italia, España y Francia) bajo una oficina central.

Pero aparentemente estas tendencias no preocupan a A+E, que en 2013 lanzó nueve nuevos canales: en Gran Bretaña, Francia y el Sudeste Asiático dos canales en cada país, y uno nuevo en Italia, Rusia y en Latinoamérica respectivamente. “Fue un muy buen año”, comentó Cohan, agregando que la estrategia de A+E es “ser más local, pero sacando ventaja de tener eficiencia centralizada”.

Es una propuesta muy cara; un negocio que requiere de sólidos recursos debido a que, según el ejecutivo de A+E, “la recompensa está entre el rango inmediato a cinco años. Es una inversión a recuperar en varios años”.

Es un negocio que requiere “orientación a largo plazo, priorización estratégica e inversiones escalonadas”, nos dijo. A esto, se debe agregar el hecho de que, actualmente, el incremento de competencia de los grandes jugadores en este terreno haga el proceso mucho más arduo

“Es un negocio que requiere orientación a largo plazo, priorización estratégica e inversiones escalonadas”

comparado con el pasado reciente, cuando A+E fue capaz de lanzar 35 canales en un lapso de cinco años.

Preparar el lanzamiento de un nuevo canal es una propuesta que consume mucho tiempo. Por ejemplo, “antes del lanzamiento en Italia”, dice Cohan, “mantuvimos conversaciones con la plataforma italiana por cuatro años”. La negociación con las plataformas implican temas diversos, pero aparentemente no ya incluye la presión que hacían de ser copropietarios de los nuevos canales. Más importante, los temas actuales tienen que ver con la posición del canal en la EPG, Guía Electrónica de Programas, y el valor del abono del subscriptor.

En el último número de abril, VideoAge informó que el sistema alternativo de streaming online, ha ofrecido a los canales capaces de proveer programas de calidad, mayor capacidad de negociación, especialmente aquellos por los cuales los subscriptores se quejarían si los proveedores no los distribuyesen.

La posición ideal del canal en el EPG es estar cerca de los canales principales y de la primera página. Los factores que determinan la posición de un canal en el EPG son su género (dado que es deseable estar agrupados temáticamente), regulaciones locales, exclusividad y consideraciones acerca del valor del abono, y en general la consideración de los operadores de canales internacionales que prefieren una plataforma neutral.

Para obtener una explicación, VideoAge contactó a Jacques de Suze, consultor de TV con base en Washington DC y que ha estado involucrado en el lanzamiento de muchos canales internacionales: “Una buena posición en el EPG posee un gran valor, y por lo tanto hay al respecto muchas negociaciones. Uno puede leer acerca de las disputas entre Comcast y el Tennis Channel por la ubicación en el EPG. Si los canales de interés general se encuentran ubicados en el rango de los números 200-300, allí es donde un nuevo canal de entretenimientos quiere estar. Pero si el nuevo canal es enviado al rango de los números 800-900, eso no es bueno. Por otro lado está la situación que se da en Gran Bretaña, en la que el canal le paga a Sky y otros distribuidores (de cable) por el acarreo, lo que incluye un pago por el EPG y un posible pago por abonado. Si el canal es valioso, entonces el operador pagará por los subscriptores, pero el número del canal no estará necesariamente ligado al costo del EPG. En mi experiencia, relativa a un canal local


que hemos lanzado en Gran Bretaña, pagamos más de £300,000 (USD \$500,000) anuales por el acarreo de la señal satelital y £75,000 (USD \$125,000) anuales por figurar en el listado del EPG. No recibimos un pago por subscriptores de las compañías satelitales o de cable”.

Cohan tocó el tema de los escollos en forma de las leyes y regulaciones requeridas para contenidos, la protección de canales autóctonos, las limitaciones de propiedad y otras obligaciones que hay en cada país. Ejemplos típicos pueden ser brindados por la agencia regulatoria de Canadá, la CRTC, y varias autoridades chinas.

La promoción se consigue de diferentes maneras, en las emisiones al aire, realizando promoción cruzada con otros canales, utilizando las redes sociales fuera del aire y por los medios locales tradicionales, incluyendo las guías de TV, guías para subscriptores y promocionando la visita de talentos en el canal y visitas guiadas de la prensa escrita que por lo general tienen cobertura en la primera página.

Los ingresos por publicidad, dos tercios del modelo de negocios sobre los cuales operan los canales (el tercio restante es la suscripción de abonados), se producen por cinco métodos principales: sponsoreo, anuncios, marcas globales, marcas regionales y marketing directo. Otras fuentes de ingresos incluyen el VOD, EST (Electronic Sell-Through), merchandising y eventos. Para la publicidad, las networks son vendidas individualmente o en paquetes cuyos precios usualmente se basan en los GPR (Gross Rating Points) o valor de publicidad. Canales como A+E pueden ofrecer cortes demográficos específicos (Ej.: 60% de la audiencia de CI -Crime and Investigation- son mujeres y el 70% de los espectadores del History Channel son hombres).

Los ingresos son compartidos entre los canales según fórmulas pre acordadas y cuando la publicidad es vendida de manera autónoma, canales como A+E pueden ofrecer cortes demográficos específicos (Ej.: 60% de la audiencia de CI -Crime and Investigation- son mujeres y el 70% de los espectadores del History Channel son hombres) o brindar cruce de pantallas combinando el inventario de publicidades.

A+E Networks no divulgará los datos de ingresos por publicidades o el porcentaje de estos versus los obtenidos por subscriptores, probablemente debido a que tienden a variar según los climas económicos de los países. En abril último VideoAge informó que en ciertas regiones, como ser Latinoamérica, la publicidad no es tan importante como solía serlo; por lo tanto, los proveedores de contenidos y las plataformas hacen foco más en la piratería y, en particular, en subscriptores no reportados. Cuando el mercado publicitario era más robusto, estos ojos no informados mejoraban las ventas, pero en un ambiente publicitario debilitado, el ingreso por cada uno de los subscriptores se vuelve mucho más valioso. **DS** 

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2014-15 Network-Commissioned Pilots

ABC

Comedy

An American Education

Based on the BBC series *Bad Education*, about an unorthodox San Diego public school teacher

Black-ish

An upper middle class black man tries to raise his kids with some cultural identity

Cristela

Semi-autographical series about a Latina woman in her sixth year of law school who is straddling two different cultures

Damaged Goods

A look at sexual politics in the post-feminist era

Far East Orlando

Based on chef Eddie Huang's memoir about a Chinese family that moves to suburban Orlando

Galavant

A musical comedy about a handsome prince galavant and his quest for revenge

Irreversible

About a somewhat eccentric, self-absorbed couple, and their trials and tribulations

Keep it Together

Based on Kevin Hart's life post-divorce, the show asks the question: "Can a man and woman ever be friends?"

My Thoughts Exactly

Exposes the internal monologues of a young couple in a new relationship

Saint Francis

A blue collar, no-nonsense cop butts heads with the liberal world when his sister gets pregnant out of wedlock

Selfie

A self-obsessed 20-something garners unwanted social media attention

Strange Calls

Based on an Australian series about a good-hearted, bumbling Boston cop who is exiled to night duty on Nantucket Island

Untitled Brian Gollivan Project

An overworked father moves his family from the city to New Hampshire, where they open a group of tourist cottages

The Winklers

An emotionally reserved construction worker unexpectedly moves in with his in-laws

Drama

Agatha

A former convict becomes a big-city criminologist

American Crime

A racially charged murder and its subsequent trial are examined through the lives of the victims, the accused and their families

*The Astronaut Wives Club** (midseason)

A 10-episode series about the women who support their husbands during the 1960s space race

Clementine

When she stops running from her past, a troubled 28-year-old psychic sees her life change in unexpected ways

*The Club**

An *Upstairs, Downstairs*-style soap set at a private country club

Dangerous Liaisons

Revolves around the love and rivalry between two powerful socialites with an obsessive

attraction

Exposed

Based on a Scandinavian format, it follows an investigative journalist who will stop at nothing to uncover the truth

Forever

Centers on New York City's immortal star medical examiner

How To Get Away With Murder

A legal thriller about ambitious law students and their mysterious criminal defense professor who are entangled in a murder plot

Sea of Fire

Based on a Dutch TV series, set in a small town torn apart when three teenage girls are in a pornographic film

*Secrets & Lies**

A family man finds the body of a young boy and quickly becomes the prime murder suspect

Warriors

The best and brightest active duty military doctors and nurses practice trailblazing medicine on wounded warriors

The Whispers

Based on Ray Bradbury's short story "Zero Hour," following a race against the clock to defeat an unseen alien enemy

CBS

Comedy

Cuz-Bros

A successful and suave ladies man sees his life turned upside down when his mess of a cousin comes to stay

Gaffigan

Jim Gaffigan stars as a NYC father of five, as he is in real life

Good Session

A happy couple decides to see a therapist to help them decide if they should have a baby

How I Met Your Dad

A spin-off of *How I Met Your Mother* about a new group of friends who hang out at MacLaren's

The McCarthys

Centers on a large Irish Catholic family from Boston that is crazy about sports

The Mistake

A couple who just "finished" raising their kids becomes pregnant

More Time With Family

A husband and father makes a career change in order to spend more time at home

The Odd Couple

A modern version of the classic, with Felix and Oscar

Save the Date

A single 35-year-old drunkenly books a wedding venue and embarks on a race against the clock to meet the right man in time

Drama

*Battle Creek**

Two detectives with very different worldviews are teamed up on the semi-mean streets of Battle Creek, Michigan

CSI Spin-off

Revolves around a special agent in Virginia

*The Dovekeepers**

A miniseries about the siege of Masada

*Extant**

In this miniseries, a female astronaut returns

home after a year in space

Madam Secretary

Explores the personal and professional life of a maverick female Secretary of State

NCIS: New Orleans

A spin-off of the current series

Only Human

A soapy medical drama about quadruplets who grew up on a reality show

Red Zone

A retired CIA operative must rejoin the group when a terrorist event rocks Washington, D.C.

Scorpion

An international network of super-geniuses form the last line of defense against the complex threats of the modern age

Untitled Elmore, Cavell and Cusack Project

Set in the world of power and money on Wall Street

Untitled Kevin Williamson Project

A psychological thriller about a pair of detectives who handle stalking incidents at the LAPD

Reality

In The Spotlight

Based on a Turkish format, this music competition reality series comes from former *American Idol* producer Nigel Lythgoe

CW

Drama

The Flash

Based on the DC Comics character

Identity

Inspired by Israeli script *Dance of the Hours*, about a whip-smart New Yorker who discovers her only possible organ donor is a newfound half-brother, part of a wealthy Southern family

iZombie

A med student-turned-zombie gets a job in the coroner's office, but she inherits the memories of the corpses whose brains she reluctantly eats

Jane the Virgin

Based on the Venezuelan telenovela *Juana La Virgen*, about an innocent girl who accidentally becomes artificially inseminated

The Messengers

A group of strangers awaken to learn they are being deemed responsible for preventing an Apocalypse

Supernatural: Bloodlines

A spin-off of *Supernatural* that explores the clashing hunter and monster cultures of Chicago

FOX

Comedy

*Bordertown**

Animated comedy from Seth MacFarlane, about two families living on the U.S.-Mexico border

*Cabot College**

A women's college begins accepting men

Dead Boss

Based on a British series, a comedic mystery in which an overachiever is wrongfully convicted of killing her boss

(Continued on Page 37)

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Hyatt Regency Century Plaza, Ste 1751

ARTEAR ARGENTINA

Luciana Egurrola, Walter Sequeira

Hyatt Regency Century Plaza, Ste 960

AZTECA

Marcel Vinay Hill, Marcel Vinay Jr.,

Jesica Stescobich, Carmen Pizano,

Ernesto Ramirez, Raul Mendoza

Hyatt Regency Century Plaza, Ste 1924

BANIJAY INTERNATIONAL

Hyatt Regency Century Plaza, Ste 1727

BBC WORLDWIDE LATAM

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BETA FILM

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BEVERLY HILLS ENTERTAINMENT

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CANAL 13 SUDMEDIA

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CARACOL TELEVISION

Lisette Osorio, Monica Ramon, Maria

Estrella

Hyatt Regency Century Plaza, Ste 1909

CBS STUDIOS INTERNATIONAL

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Hyatt Regency Century Plaza, Ste 1402

CDC UNITED NETWORK

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Jonathan Blum, Cesar Diaz, Miguel

Somoza

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CONTENT TELEVISION

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DHX MEDIA

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DISCOVERY ENTERPRISES INT'L

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Ste 1917

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ECHO BRIDGE ENTERTAINMENT

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ENDEMOL

Hyatt Regency Century Plaza, Ste 802

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Peter Emerson, Prentiss Fraser,

Valerie Cabrera, Carrie Stein, Michael

Rosenberg, Eric Shiu, Joey Sabella

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GLOBAL AGENCY

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GLOBO TV

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ITV INTER MEDYA

Beatriz Cea Esteruelas, Annabelle

Aramburu

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KM SERVICES

Hyatt Regency Century Plaza, Ste 1726

KOREA CREATIVE CONTENT AGENCY

Hyatt Regency Century Plaza, Ste 1731

LATIN MEDIA CORPORATION

Hyatt Regency Century Plaza, Ste 1753

LEDASFILMS

Pedro Félix Leda, Gabriela Lopez, Moira

Mc Namara, Fernando Paduczak

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LIONSGATE TELEVISION

Kevin Brader, Chase Brisbin, Rosanna

Canonigo, Nitin Chaturvedi, Jeff

Cooke, Jacqueline De Rosnay, Leticia

Estrada, Peter Iacono, Roberta Ibb-

Hartog, Agapy Kapouranis, Max Lucas,

Anna Moorefield, Jim Packer, Maryann

Pasante, Rupi Sagoo, Lawrence Szabo,

Dawn Telleson, Rohit Tiwari, Annie Yim

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MANNAM MEDIA

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MEL GINIGER & ASSOCIATES

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MGM TELEVISION LATAM

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MIPCOM (REED MIDEM)

Hyatt Regency Century Plaza, Ste 1734

MULTICOM ENTERTAINMENT GROUP

Irv Holender, Darrin Holender,

Jessie Pirog, Sharon Beverly, Stephen

Erickson, Alan Letz

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NBCUNIVERSAL INTERNATIONAL

TV DISTRIBUTION

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POLAR STAR

Hyatt Regency Century Plaza, Ste 1713

POWER

Hyatt Regency Century Plaza, Ste 1928

PROGRAMAS PARA TELEVISIÓN

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RCN TELEVISION

Hyatt Regency Century Plaza, Ste 1906

RECORD TV NETWORK

Delmar Andrade, Edson Pfitzenreiter

Mendes, Marcelo Silva, Mafran Dutra,

Moyses Macedo, Hiran Silveira

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REALFICTION GROUP

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RM VISTAR

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ROSE ENTERTAINMENT

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SMILEHOOD MEDIA

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SPIRAL/RED ARROW INTERNATIONAL

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STARZ WORLDWIDE DISTRIBUTION

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TELEFE INTERNATIONAL

Claudio Ipolitti, Daniel Otaola,

Guillermo Borensztein, Diana Coifman,

Natalia Delmas, Meca Salado Pizarro

Hyatt Regency Century Plaza, Ste 1802

TELEFILMS

Tomas Darcyl, Ricardo Costianovsky,

Humberto Delmas, Alejandro Carballo,

Alfredo Andreotti

Hyatt Regency Century Plaza, Ste 1902

TELEMUNDO INTERNACIONAL

Marcos Santana, Esperanza Garay,

Karen Barroeta, Karina Etchison,

Olimpia Del Boccio, Olga Dager, Ginna

Gamboa, Jimena Mejia

Hyatt Regency Century Plaza, Ste 1918

TELEVISA INTERNACIONAL

Fernando Pérez Gavilán, Carlos Castro,

Mauricio Bailon, Ricardo Ehram,

Cecilia Galeana, Claudia Silvia

Hyatt Regency Century Plaza, Ste 1915

TELEVISIÓN NACIONAL DE CHILE

Ernesto Lombardi

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TOEI ANIMATION

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4000 Warner Blvd., Burbank

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WWE

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Suites: 1911, 1914, 1915, 1916

LEADING-EDGE
ENTERTAINMENT FORMATS



Indie Programming Guide

A+E NETWORKS

Milagros Decodificados (paranormal and unexplained series)

Explores unexplained miracles, like corpses that don't decay, bodies bearing the stigmata of Christ and religious images that cry blood.

Viviendo con el Enemigo Latinoamérica (entertainment series)

Each episode shows a person in the midst of a battle between their parents and the person they married, with an expert on hand to help.

Flowers in the Attic (movie)

Tells the tale of a group of kids who are locked up in their grandparents' mansion and create a surrogate family of their own.

Big History (history series)

In each episode, science is used to teach history, and history is explored to reveal science.

The Ghost Inside My Child (paranormal and unexplained miniseries)

Explores many parents' closely guarded secret: that their child is reincarnated in someone who died violently and came back to life.

sales.aenetworks.com

AMERICA VIDEO FILMS

A Passionate Woman (drama)

This 1950s period saga tells the true story of a British housewife whose life is turned upside down by a handsome Polish man at her local dance hall.

Savannah (drama)

A film based on the true story of a romantic and bombastic character who rejects his plantation heritage for life on the river.

Middleton (romantic comedy)

A man and woman fall in love while taking their kids on a college admissions tour.

The Rise of Hope (documentary)

This doc covers the recent papal election process in Rome, and information about the early life and upbringing of Pope Francis.

Authors Anonymous (comedy)

Hanna is an aspiring but clueless writer who's looking for somewhere to develop her craft.

www.americavideofilms.com

ARMOZA FORMATS

I Can Do That! (entertainment format)

A group of eight celebrities masters new skills each week.

Hostages (suspense/drama series)

A renowned surgeon is ordered to sabotage a routine operation on the president after he and his family are taken hostage.

Pull Over (on-location game show)

The lucky owner of an old vehicle gets pulled over and offered the chance to get a new car — as long as they answer a series of questions correctly.

The Final Cut-Down (daily stripped styling format)

Each week five hairdressers compete to give one lucky passerby a completely new look.

Celebrity Battle (primetime format)

Eight celebrity singer-producer duos compete to find the country's Ultimate Music Duo.

www.armozaformats.com

ARTEAR

The Brave Ones (*Valientes*) (telenovela)

Three brothers decide it's time to take the law

into their own hands and seek revenge on the man who stole their father's land.

Compulsive Times (*Tiempos Compulsivos*) (series)

A doctor and his colleague treat outpatients at a facility for those with Obsessive Compulsive Disorder. But they've got their own problems.

Wolf (*Lobo*) (telenovela)

The seventh son of a seventh son becomes half-man, half-wolf during a full moon after his 30th birthday.

My Love For You (*Por Amor a Vos*) (telenovela)

The story of Margarita, a woman who must take a job as a janitor, and all the people around her — both in and outside her building.

Somebody to Love Me (*Alguien que me quiera*) (telenovela)

Rocio and Rodolfo find love amidst the Southern Community Market. Rocio has just separated from her possessive husband and Rodolfo has recently been released from jail for a crime he didn't commit.

www.artear.com

AZTECA

Siempre Tuya... Acapulco (*A Love to Remember*) (drama series)

After surviving a jet crash, Diego is nursed back to life by Olvido. But as her attachment to Diego grows stronger, so does the chance that he'll regain his memory and sight.

Corazón en Condominio (*Lucky Me*) (drama series)

Taxi driver Oscar Leal wins the lottery and buys a condo to be near the woman he loves, who's out of his league.

La Academia Kids (reality series)

Children live and learn together, developing their musical talents.

Prohibido Amar (*Forbidden Love*) (drama series)

Inside a textile emporium lives a passionate love triangle between Gabriela Ramirez, a successful designer; Ignacio Aguilera, the owner of the company and Rafael Hernandez Cosio, Ignacio's son.

Hombre Tenias Que Ser (*The Agency*) (drama series)

El Tiburon Lomelin, owner of a prestigious ad agency, forbids his daughter Raquel's relationship and will stop at nothing to end it and keep a terrible secret from being exposed.

www.comarex.tv

CARACOL TELEVISION

Tiro de Gracia (*A Shot of Grace*) (drama series)

Salvador Chaparro, a failed theater actor, acts as a double for a well-known and powerful drug lord. But Salvador ends up on the run after Vicente Vallajo orders him killed.

Fugitivos (*Fugitives*) (drama series)

Javier Duran, a family man, is successfully convicted of murder. He falls in love with a fellow inmate who helps him break out of jail, in exchange for his help proving her innocence to her daughter.

La Selección 2 (*Football Dreams 2: A World of Passion*) (football series)

Explores the world of football and the hectic lives of Carlos Valderrama, Freddy Rincón,

René Higuita and Faustino Asprilla.

La Viuda Negra (*The Dark Widow*) (telenovela)

Griselda Blanco is a scary but beautiful woman who has killed off her former lovers and serves time in jail for drug trafficking. But when her son is kidnapped, Griselda escapes from prison on the day of her execution.

Dulce Amore (*The Sweetest Love*) (telenovela)

A debt-ridden Martin is forced to take a job as a driver to an important executive. The two soon discover they are perfect for each other.

www.caracolinternacional.com

CISNEROS MEDIA DISTRIBUTION

Criminal MasterMind (*DeMente Criminal*) (teleseries)

After her daughter is murdered, Veronica Garcia's suspicions turn to a psychiatrist, who in turn has her arrested, declared insane and begins experimenting on her.

Sweet Thing (*Cosita Linda*) (telenovela)

Fate, and the love between Diego Lujan and Ana Rincon, bring together two very different families of different economic classes.

Emerald Heart (*Corazón Esmeralda*) (telenovela)

A young ecologist battles a powerful industrialist, unaware of her true identity as heir to the capitalist's fortune.

Enrique Santos' Arena (*El Palenque de Enrique Santos*) (talk show)

Set in a Mexican arena, the talk show is filled with unexpected and stunning situations, all surrounded by an enthusiastic audience.

It's Magic (*Es Magia*) (series)

Illusionist Luc Langevin performs tricks in public places, shocking skeptical passersby.

www.cisnerosmediadist.com

ENTERTAINMENT ONE TELEVISION

Turn (drama series)

A political spy thriller about a group of friends who become unlikely spies and turn the tide in America's fight for independence.

Halt & Catch Fire (drama series)

An adrenaline-filled depiction of America in the 1980s, telling the story of a manipulative mastermind, embittered would-be visionary and volatile prodigy in the computer industry.

The Red Road (drama series)

A cop struggles to keep his family together while policing two clashing communities. He forms an unholy alliance to protect his wife.

Matador (action series)

DEA agent Tony Bravo goes undercover to investigate a mysterious mogul and owner of one of the greatest soccer teams in the world.

sales.eonetv.com

ITV INTER MEDYA

Black Rose (*Rosa Negra*) (drama series)

After her husband disappears, Ebru discovers that he was leading a double life and the child she thought was dead is actually alive.

20 Minutes (*20 Minutos*) (drama series)

It takes just 20 minutes for Ali's life to be destroyed when his wife is arrested and accused of murder.

Red Scarf (*El Pañuelo Rojo*) (drama series)

Ilyas is a young man caught between his dream of becoming a motocross champion and his love for Asiye, who becomes pregnant with his child.

In Between (*Entre Dos Amores*) (drama series)

Neriman is a young girl who lost her mother and is being raised by her father and aunt in the suburbs. She has big dreams and begins to question the man she is expected to marry.

www.itv-intermedya.com

1. A+E's Milagros Decodificados
2. AVF's A Passionate Woman
3. Armoza Formats' I Can Do That!
4. Artear's Compulsive Times



5. Azteca's Siempre Tuya...Acapulco
6. Caracol's Tiro De Gracia
7. CMD's Criminal MasterMind
8. eOne's Turn
9. ITV's Black Rose



(Continued on Page 26)

Siempre TUYA *Acapulco*



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www.comarex.tv



azteca

(Continued from Page 24)

LEDafilms

The Family (comedy film)

A Mafia family in the witness protection program is transferred to Normandy, France.

Devil's Knot (crime film)

A tiny Southern town is gripped in fear over supposed satanic ritual murders and the conviction of three teenagers known as the West Memphis Three.

Miniscule, Valley of the Lost Ants (3D animated adventure film)

The film mixes real-life nature settings and animation, and centers on a bold young ladybug caught in the midst of a battle.

The Angriest Man in Brooklyn (comedic drama film)

A doctor incorrectly tells a grumpy man that he only has 90 minutes to live. He then spends what he thinks is his remaining time righting his wrongs.

Saving Santa (animated film)

Bernard, an elf who's always messing up, must use Santa's secret time machine in a race against time to save Santa and Christmas for everyone.

www.ledafilms.com



LIONSGATE ENTERTAINMENT

Deadbeat (comedy series)

Kevin Pacalioğlu has no money and no clue, but he can see dead people, and uses the least amount of effort to help

NYC's ghosts finish their unfinished business. (pictured)

Houdini (drama miniseries)

Follows the magician's life from desperate poverty to worldwide fame to his untimely death.

Manhattan (drama series)

Set in Los Alamos, New Mexico, this drama follows the race to build the first atomic bomb, exploring the cost of secrets and the effect on families and relationships.

The Partnership (comedy series)

A disgraced high-class attorney and a self-made lawyer who fights for the people of his neighborhood partner up and manage to find common ground.

Rosemary's Baby (drama miniseries)

Set in present day France, this is a new version of the film and novel, about a woman who becomes mysteriously pregnant and is paranoid about the safety of her unborn baby.

www.lionsgate.com



MULTICOM ENTERTAINMENT GROUP

The Secret Life of John Paul II, A Saint, A Man (drama feature)

The true story of a great friendship between Pope John Paul II and a private ski instructor. (pictured)

Golden Age of Television Series (drama anthology)

Features more than 700 hours of programs, including *Peter Gunn*, *Mr. Lucky*, *The Invisible Man* and *Decoy*.

Two Wall To Wall Action Films (action/crime/drama features)

Includes *Send No Flowers* and dark drama *The Night Never Sleeps*.

Factual, History, Biographies, Documentaries Package (factual/history/documentary/biography/music anthology)

Comprised of more than 3,000 hours of programming.

International Family Classics (animation features)

Features *Alice Through The Looking Glass*, *The Charles Dickens Collection* and four *Sherlock Holmes* adventures.

www.multicom.tv

RECORD TV NETWORK

Mortal Sin (telenovela)

Set in the 1970s, Michele Vêneto leaves Europe for Brazil, fleeing from financial difficulties and problems with the police. (pictured)

The Penny Lady (telenovela)

Open market worker Carlota Losano is a kind woman who helps the poor and fights for a dignified future for her children, whom she's raising on her own.

Tricky Business (telenovela)

Architect Isabel Vilela learns she is pregnant on the eve of a romantic trip. But she soon discovers that her husband has a gambling habit and is plagued by debt.

Miracles of Jesus (series)

Presents 18 important miracles performed by Jesus, including The Wonderful Fishing, The Leper of Gennesaret and The Resurrection of Lazarus.

Joseph from Egypt (series)

Set in the 1700s B.C. in Mesopotamia, the story of Joseph is a tale of slavery, freedom and a group of brothers who carry out the ultimate betrayal.

www.recordtvnetwork.com

TELEFE INTERNATIONAL

Dear Daddies (Sres. Papis) (dramatic comedy)

Four modern and attractive men — with different family backgrounds — become friends due to parenthood.

We Are Family (Somos Familia) (family comedy)

A desirable bachelor becomes a tutor for four orphans, and a journalist who's been separated from her baby daughter pretends to be a maid in his home.

Taxxi, Crossed Hearts (Taxxi, Amores Cruzados) (telenovela)

The characters will all be manipulated by the evil Moretti. The title's double Xs refer to the female chromosome, showing that women have the real strength.

Allies (Aliados) (teen telenovela)

Seven youngsters are chosen to carry out a mission of love whose objective is to save the world. They will be inhabited by seven "envoys of light."

Candy Love (Dulce Amor) (telenovela)

Follows the love stories of four couples across four generations. And Bandi Candy, a candy factory facing bankruptcy, is at the center of it all.

www.telefe.com

TELEFILMS

The Wolf of Wall Street (film)

Based on the true story of Jordan Belfort, a New York stockbroker, who epitomized the corporate greed of the 1980s.

Son of God (film)

Told with the scope and scale of an action epic, the film follows Jesus' life from his humble birth through to his crucifixion and ultimate resurrection.

The Nut Job (film)

This comedy adventure follows the adventures of a mischievous squirrel and his rat friend, who plan a nut-store heist and get embroiled in a bank robbery.

Transcendence (film)

An expert in Artificial Intelligence is working on controversial experiments that have made him famous — and the target of anti-technology extremists.

Saint Seiya: Legend of Sanctuary (film)

Saori, a girl troubled by mysterious powers, is saved by Seiya, a "Bronze Saint." She then joins Seiya and his company to wage a battle against the Gold Saints. (pictured)

www.telefilms.com.ar

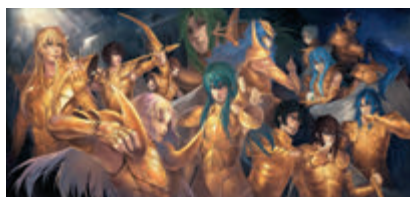
TELEMUNDO INTERNACIONAL

Reina de Corazones (Queen of Hearts) (telenovela)

Reina suffers an accident that causes her to forget the last eight years, and even her true love, Nicolas. (pictured)

El Señor de Los Cielos II (The Lord of the Skies II) (telenovela)

Drug dealer Aurelio thinks he's cornered his enemy, until Chema uses his last cruel trick, seducing and impregnating Aurelio's daughter.



En Otra Piel (Part of Me) (telenovela)

Monica Serrano dies a tragic death and her soul inhabits the body of Adriana Aguilar, who was killed by a gangster. Adriana's soul, on the other hand, wanders the world.

Camelia La Texana (series)

Camelia shoots Emilio and begins a desperate escape, getting help from an unexpected person — a drug lord who turns out to be her father.

Nora (telenovela)

Nora visits her brother in jail and falls in love with an inmate named Felix. She doesn't know that she is the daughter of an entrepreneur, and that the woman whom she fights for control of the company and the love of Felix is also her sister.

www.telemundointernacional.com

TELEVISIA INTERNACIONAL

The Color of Passion (telenovela)

Lucia discovers that her "perfect" family is anything but, and that the woman she considered her mother is responsible for her loved ones' misfortune.

The Stray Cat (telenovela)

Esmeralda, whose nickname "The Stray Cat," describes her strong and rebellious spirit, tries to build a life with her best friend and love, Pablo. (pictured)

Hollywood Heights (telenovela)

Loren's musical aspirations move closer to reality when she wins a songwriting contest with Eddie, a rockstar at the top of his game.

CQ (teen comedy series)

Eight high school students live in a crazy universe and experience all of teenage life's ups and downs together — meeting their first loves, discovering the true meaning of friendship and more.

Dolphins with the Stars (format/reality show)

In this competition series, celebrities pair up with dolphin partners and perform for the public in a dolphinarium.

www.televisainternacional.tv

TVN CHILE

Apuesto Por Ti (game show)

In this game show, a panel of judges bets on whether a contestant will be able to complete a task.

Jugaz (game show)

This show sees two teams of celebs compete in dramatic and entertaining contests to fulfill the dream of an anonymous person.

Calle 7 (game show)

Two teams of young adult contenders compete in physical challenges and dances to win a top prize. www.tvn.cl

WWE

Raw (sports/entertainment series)

A live-event show that combines in-ring match competition, rock-concert ambiance and dramatic interactions.

SmackDown (sports/entertainment series)

A weekly, live-event program that has high-flying match action, pyrotechnics and unpredictable drama. (pictured)

WWE Main Event (sports/entertainment series)

Features in-ring action and fits in storylines from *Raw* and *SmackDown*.

It's a big-arena experience with live audiences.

Superstars (sports/entertainment series)

A unique opportunity to catch the entire WWE roster in one place, as Superstars and Divas converge in one hour-long, action-packed program.

NXT (sports/entertainment series)

The next generation of WWE Superstars, on-air personalities and even behind-the-scenes staff are all being groomed toward contributing to WWE's ever-expanding weekly TV productions.

www.wwe.com





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VISITANOS EN LA
SALA 1741
PARA CONOCERNOS MEJOR

(Continued from Cover)



Azteca's Ricardo Salinas Pliego

which will be announced and launched in 2015. Plus, to attract foreign players, it is allowing 100 percent foreign ownership of telecommunications and satellite TV companies. Finally, IFT is allowing more 90-second TV spots for local stations and 180 more commercial seconds per hour for local independents.

All of this prompted Televisa to state: "We're pleased that the IFT is proceeding with the tender of new TV stations. It's an important event for competition. We hope the same applies for the telecommunications sector."

And if the *piñata* weren't already full, there is a ratings war pitting Nielsen against those TV giants, and a battle among Charlie Ergen's Dish Mexico, Televisa and Azteca.

Looking at the Mexican communications landscape, Slim's Telcel has around 70 percent of the country's mobile subscribers, and his Telmex around 80 percent of the fixed lines.

Televisa commands over 60 percent of the broadcast television market, around 45 percent of cable TV and 11 percent of satellite television with 21 pay-TV channels.

Azteca enjoys a comfortable 30 percent of the TV broadcast market. In terms of annual ad spend, Mexico's FTA is worth U.S.\$2.7 billion.

With about 2.2 million video subscribers, Guadalajara-based, publicly traded Megacable is Mexico's largest cable TV operator.

Movil is one of LATAM's major cable and satellite TV services with 16 million subscribers in 18 countries, but not in Mexico. In view of all these developments, Movil bid for and was awarded the rights to the Sochi Winter Olympics and the 2016 Summer Olympics in Rio de Janeiro on media platforms across LATAM, excluding Brazil. Movil can re-sell the rights in LATAM and broadcast the Games in Mexico if its Telmex gets a broadcast license, which it is prevented from

Televisa commands over 60 percent of the broadcast television market, around 45 percent of cable TV and 11 percent of satellite television with 21 pay-TV channels.

owning until 2016.

Last year IFT set a 50 percent market share as the threshold for a group to be considered dominant. However, a lower court already overturned some aspects of the IFT requirements, while IFT contested that the judge's ruling interfered with its ability to regulate the industry.

The dispute arose when Dish Mexico, the country's second largest satellite-TV operator, and phone carrier Axtel, founded in Monterrey by Tomás Milmo Santos, added signals from Televisa and Azteca to their channel lineups without compensating the broadcasters on the grounds that IFT allowed it. Axtel is the country's second largest fixed-telecom company with 10 percent of the market share and, last January, entered the pay-TV market via its end-to-end fiber-optic network.

The confusion was caused by the "must-offer" IFT provision, which forces broadcasters with TV signals accessible in 50 percent of the country to provide programming free of charge to smaller cable and satellite providers.

Dish Mexico competes with Sky Mexico, in which Televisa has a 58.7 percent stake (and DirecTV 41.3 percent), and Axtel competes with Televisa's cable interests Cablevisión, Cablemas, Cablecom and TVI and with its telcom interests in Bestel (a long-distance phone carrier), and Iusacell (a mobile-phone provider co-owned with Azteca). Iusacell also competes with Movil's Telcel. To further complicate matters, Movil's Telmex allows customers to pay for Dish subscriptions via their phone bills, which prompted Azteca to accuse Telmex of controlling Dish.

Among the IFT measures, Televisa will be required to offer its transmission grid at a fee, and Movil to share its infrastructure with third parties, with a fee to be negotiated among the parties. In addition, Televisa is also barred from acquiring some exclusive content, such as professional football (soccer) league playoffs and must request IFT approval to take part in buyers clubs for content acquisition.

On the ratings battlefield, the problems started after Nielsen acquired control of Mexico's ratings service Ibope in 2012 and discovered that the information on the sample families had been stolen. At this point both Televisa and Azteca filed criminal and civil charges against the ratings group, with Televisa unsuccessfully seeking an arrest warrant to jail Nielsen-Ibope executives.

The problem was exacerbated by a highly contested 2013 Nielsen report stating that the share of FTA viewers fell from 84 percent in 2008 to 72 percent in 2013, and that the affluent 25-45



Movil's Carlos Slim Helu

demographic watches FTA 68 percent of the time, down from 77 percent during the same period.

Indeed, according to stock researcher GuruFocus.com, Televisa's total audience share in Mexico is only three percent down from 2002.

For its part, Azteca no longer uses the group's ratings services in Mexico (but it uses Nielsen in its U.S. operations) and instead of using ratings points to charge advertisers, it now charges a flat fee.

In addition, both Televisa and Azteca pulled out of the Mexican Media Council, the association that represents broadcasters, advertisers and the ratings company, and now they want the broadcast association, CIRT, to hold an auction for a new ratings service.

However, it is not expected that Mexico's battleground will leave any company wounded. According to stock analysts, Televisa's FTA revenue will continue to grow at 6.7 percent a year until 2017, satellite business will grow nine percent and cable and telecom segments seven percent. Similarly, Fitch Ratings has affirmed that Azteca's financial profile is strong and has been stable in recent years. 🇲🇽



Televisa's Emilio Azcárraga Jean





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The Changing Nature Of The Organic Market For Indie Distributors

For independent international TV distributors, these L.A. Screenings will be different from those of the recent past for one reason: more companies will be participating, though the number of exhibitors at the traditional Century Plaza hotel in Century City will stay the same. Considering the new entrants and those that dropped out, the number of exhibiting suites should remain at about 80 for the indies. However, there will be an increasing number of company executives “parking” at hotel bars waiting for buyers to appear, or inviting buyers to their local offices for special screenings.

And, since more than 1,500 international buyers are scattered among 40 hotels around Los Angeles, it will not be unusual to bump into distributors in the lobbies of hotels, such as The W in Westwood in search of Italian and Spanish buyers, at The London in West Hollywood for the British, at the Montage for the Germans and the InterContinental for the Latins.

VideoAge estimated that in total over 120 indie distributors from 20 countries will be in L.A. actively participating at the Screenings, some arriving after short stints at the Cannes Film Festival and with those from outside the Los Angeles area just renting sleeping rooms for a few days, but not full-fledged screenings suites.

This is because the L.A. Screenings has evolved into three main segments. The starting date is marked by a welcoming party sponsored by Cisneros Media Distribution, when Latin buyers screen with exhibiting indies. This is the shortest portion of the Screenings, characterized by a few parties and group screenings. The main segment takes place after the indies close up shop and the studios take over, monopolizing buyers’ attention with screenings on their lots from dawn till dusk with dinners and/or parties. The concluding phase is when negotiations begin at the studios or at the hotels, with only a few indie distributors lingering at the hotel bars. All of this covers a period of 11 days, concluding before Memorial Day in the U.S.

Attending the L.A. Screenings with new series is not just the prerogative of the studios, since many indies also pride themselves on offering new shows. Esperanza Garay of Telemundo Internacional noted, “[The Screenings offer us] a great opportunity to pre-screen our future productions from the Telemundo Upfront, which takes place at the same time in New York City.” Plus, at the L.A. Screenings, Telemundo is launching two new telenovelas: *Reina de Corazones* and *El Señor de los Cielos II*, a sequel.

The Screenings are also a valuable follow-up to conversations begun at MIP-TV. Gene George of Starz Worldwide Distribution said, “The L.A. Screenings provide a great opportunity to see our key broadcast partners again after the recently concluded MIP-TV...Although many broadcasters tend to be distracted by their focus on the studios, it does give us a great venue to finalize any pending discussions.” Starz will use its time in Los Angeles to continue to promote its new drama series *Power*, which launched at MIP-TV, as well as other series and TV movies.



Cisneros Media Distribution's traditional opening indie party

According to Isabella Marquez of Events, the Miami, Florida-based company that coordinates the exhibition suites at the Century Plaza, this year there are a number of new exhibitors, including Turkey's ITV Inter Medya, Canada's 9 Story Entertainment and Tricon Films & Television, South Korea's KOCCA and Panama's KM Services.

Lia Dolente of Tricon Films & Television commented, “With the expansion of Tricon's distribution business to representing U.S. studio content, we are adding the L.A. Screenings to the schedule of markets we attend. We've had an L.A. office for a number of years and we look forward to having an official presence at the Screenings.” She also noted that the company's schedules filled up quickly ahead of the market, so they are anticipating a busy week.

However, hopes of a better marketplace compared to last year should not be raised too high, since the studios are expecting a full slate of new series and Fox has already warned its Latin buyers “to stay for the full day with no end time.”

Peter Iacono of Lionsgate was enthusiastic about the company's nine shows (and counting) and its new screening location — The Paley Center for Media, which will double Lionsgate's screening capacity. “We ran out of space for our screenings, and now we've added capacity as well as screening days,” Iacono said. (Lionsgate will also have a suite at the Century Plaza).

Indeed, time that the buyers can reserve for the indies will be scarce, though traditionally the Latin distributors at the L.A. Screenings tend to fare better than others.

“Televisa has been attending the L.A. Screenings for a very long time, many, many years,” said Televisa Internacional's Hugo Treviño. “We will have a team of about 30 in L.A., and it is important to stress that Televisa attends as both a buyer and a seller, so, of that total of 30, about 15 to 20 will be from Televisa Internacional and the rest will be buying for Televisa. This is the most important market for sales in Latin America.”

Among the newcomers, Can Okan of ITV Inter Medya reported, “This is the first time we have attended the L.A. Screenings. We decided to make the move to attend after several years attending NATPE, and seeing growing business for our dramas in Latin America. We have already made scripted format deals for *Forgive Me* and *Listen To*

Your Heart in Mexico, and such is our confidence that there is a good market for our dramas in South America that not only have we hired three native Spanish speakers, but we have also dubbed four of our series — *Black Rose*, *In Between*, *20 Minutes* and *Red Scarf* — into Spanish ahead of the L.A. Screenings, and we will be dubbing a number of our forthcoming titles as soon as they are ready. I see the L.A. Screenings as core for our Latin American sales. We are exhibiting and the market [is being] attended by a team of three.”

This is also the first L.A. Screenings for 9 Story Entertainment. Speaking about attending for the first time, Natalie Osborne said, “It's an important market to grow our distribution presence, and now we are handling Latin America on our own with Federico Vargas. It's an opportunity to meet with the digital market as well, so it is a multi-purpose market for us.” Osborne added that this year the company is “expanding the number of markets we attend because our catalog has grown.” In less than a year, 9 Story has added four markets to its agenda.

Plus, Delmar Andrade of Record TV Network added, “Our expectations for the U.S. Hispanic market are very high because the American market has rediscovered Record's shows.”

Fortunately, the unpredictable nature of the L.A. Screenings is well known and international exhibitors tend to go along with the organic nature of the market that has existed for 51 years without a central organization. Ultimately, its friendly atmosphere, camaraderie and large number of parties will make everyone content. Even those who will not report big sales will at least return home knowing that the market was inexpensive to participate in, that its potential is undoubtedly great and that being in the midst of an important event in the international TV calendar year — no matter how marginal the individual participation may be — is always welcome. SA 🇮🇹



A typical exhibition suite floor at the Hyatt Century Plaza

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(Continued from Cover)

world where the Oscars telecast has been a national priority almost from the beginning is Latin America (LATAM). Reportedly, 34 percent of Latin Americans between the ages of 12 and 64 watch award shows regularly when they're shown on television, with the largest group (43 percent) comprised of female viewers ages 18-24.

According to Telefilms' Tomas Darcyl, one of the largest distributors of Hollywood movies in LATAM, "[Oscar] nominations and Academy Awards are [important] to Telefilms because they add not only viewers but also prestige to all our movies. We see that the growth of a film that is nominated or wins an award and is exhibited during the Oscars is similar in all Latin America."

The importance of the Oscars in LATAM is also proven by the large number of Latin American countries that submitted entries for the 2014 foreign-language category: A total of 10, ranging from Mexico to Venezuela to Argentina.

Currently, eight award shows are all the rage in LATAM, including the Oscars and local equivalents like the Argentine Film Critics Association Awards, Mexico's ARIEL's Awards and the Latin Grammys. In terms of geographic areas, popularity peaks in Venezuela, with 40 percent of viewers tuning in, followed by Mexico and Brazil with 34 percent each. Unfortunately, in Venezuela, the country that most enjoys the Oscars, the 2014 Awards weren't broadcast on FTA, but on cable, courtesy of TNT.

Interestingly, this year the Oscars awarded more LATAM talents than ever before with Mexican director Alfonso Cuarón and Mexican cinematographer Emmanuel Lubezki honored for *Gravity* and Mexican-born Kenyan actor Lupita Nyong'o awarded Best Actress in a Supporting Role for *12 Years a Slave*.

Not that, in the past, LATAM talent was scarce — recall U.S. stars like Bolivian Raquel Welch, Puerto Ricans Jose Ferrer, Rita Moreno and Benicio del Toro; Mexicans Ricardo Montalban, Anthony Quinn, Edward James Olmos and Salma Hayek, and, from Cuba, Andy Garcia. Since the first Oscars telecasts in LATAM, the statuettes have been awarded to 20 Latin Americans.

Recalling the history of the Oscars' international telecasts is not easy because, like much historical data concerning international distribution, the records were lost or never kept. What is known is that from that first broadcast, it took 13 years, until 1966, before the show was telecast in color and three more years before it was broadcast in a few more countries outside Canada and Mexico. In 1953, the 25th annual Academy Awards ceremony was broadcast live nationally in the U.S. and Canada on NBC, while in Mexico it was telecast the following night on Mexico City's XHGC-TV (now part of Televisa's TV networks) via kinescope: film from a movie camera mounted in front of a TV monitor, that NBC uniquely called "kine-photo." At that time this extra coverage was

called, "extending the network."

According to the presenter of the 26th Awards, the show was also broadcast via kinescope in Rio de Janeiro, Brazil, possibly on the station owned by Brazilian publisher and TV pioneer Assis Chateaubriand, who was a friend of David Sarnoff, president of RCA, parent company of NBC, from whom he purchased the transmitting equipment. But it wasn't until 1970 that Mexico and Brazil could air the live broadcast of the 42nd Awards.

The origin of the Oscars is as colorful as its telecast and dramatic as the films it celebrates. The Academy of Motion Picture Arts and Sciences was organized in 1927 by MGM's Louis B. Mayer and other U.S. studio heads, originally to mediate labor disputes. At that time the below-the-line workers made IATSE the strongest union, which first fell into the hands of racketeers and, later, into those of the mob, which promptly began

blackmailing the studios (events recalled in many Hollywood movies, including *The Godfather*). However, the studios did not always support the Oscars, like in 1953 when three of the film studios refused financial support, forcing the Academy to look to RCA for sponsorship in exchange for national broadcast rights over its NBC radio and TV networks.

The first "Academy Awards of Merit" (the Oscars' official name) were bestowed in Hollywood in 1929 for the best movies of 1927 and 1928 in 12 categories (for a total of 15 Oscar statuettes).

No one really knows how the Oscar statuettes got their name. One story is that in 1931 then-Academy director Margaret Herrick looked

at the statuette and commented, "it looks just like my Uncle Oscar!" Another story is that Bette Davis named it after her ex-husband, Harmon Oscar Nelson, Jr. The moniker was picked up by gossip columnist Sidney Skolsky, who used it in one of his articles. However, the Academy officially acknowledged the name "Oscar" for the statuette only in 1939.

Reportedly, the model for the 1928 Oscar statuette, by sculptor George Stanley, was Mexican film director and actor Emilio "El Indio" Fernández, who had been recommended for the job by Mexican actor Dolores del Río, who was married to MGM's art director and one of the original Academy members, Cedric Gibbons (though this has not been confirmed by the Academy).

The first national U.S. broadcast in 1953 (previously the Awards were broadcast only on local Los Angeles TV stations and on national radio and hosted by comedian Bob Hope) was on NBC and continued on that network until 1960. From 1961 to 1970, the Oscars telecast moved to ABC, returning to NBC during the period of 1971-1975. In 1976 it went back to ABC with a contract that was extended to 2020. Throughout the years, the telecast was known as "The Academy Awards Show," and since 2013, simply as "The Oscars."

VideoAge found one of the first accounts of the international sales of the Oscars in an ad in the

September 1979 Issue of *Television/Radio Age*, by ABC Pictures International, to license "The 52nd Annual Academy Awards, scheduled for ABC Telecast April 14, 1980 [and] available live by satellite or film or videotape within 36 hours."

As previously mentioned, the first Oscars broadcast in LATAM was reported in 1953 on Mexico's XHGC-TV. Brazil followed in 1954 and Colombia in 1981 on RCN. However, LATAM's active involvement with the Academy Awards began in 1948, when Argentina's *Dios se lo pague* was given an honorary prize, before the Best Foreign Language Film Award was established in 1956. Argentina has submitted works for the Best Foreign Film since 1961, followed by Peru in 1967 and Venezuela in 1978.

While on NBC, the Oscars' international TV rights were handled by California National Productions, an NBC division created in 1953 that worked closely with NBC and parent company RCA, which later became NBC Films. While on ABC, the international rights were sold by ABC Film, a division established in 1954 that in 1972 became ABC Pictures International. By 1970 the Oscars telecast was licensed in 50 countries and 76 in 1984. By then ABC was sending two satellite feeds internationally: one for live broadcast (which could not be modified by the licensee) and, the next day, a 90-minute edited version. In both cases the licensees were allowed (and still are) to include

(Continued on Page 34)

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NAKED & FUNNY

(Continued from Page 32)



voiceovers in either Spanish or Portuguese.

Marcel Vinay Sr. (currently a senior executive at Azteca) remembers acquiring live broadcast rights for Televisa in 1982, and according to Manuel Fraiz Grijalba, it reached Venezuela on his station, Venevision, in 1985. At that time, to alleviate collection problems, ABC Pictures International started to sub-license the Academy Awards show and for five years, starting in 1990, the Oscars telecasts were distributed by Pedro Leda in Argentina, while in Brazil they were handled by agent Herbert Richers.

By 1996, when Disney bought ABC, the studio began to license the Academy Awards directly to TV networks worldwide under their Buena Vista International Television banner, by combining the ABC and Buena Vista distribution stream under one company.

In January 2001 it was announced that Walt Disney TV International-Latin America distributed the Academy Awards to Latin America under Fernando Barbosa's sales team.

In 2007 the distributor was rebranded as Disney-ABC International Television and in 2011 was renamed Disney Media Distribution (DMD). Today, the LATAM division of DMD, Disney Media Networks Latin America (or DMNLA), licenses the Oscars to all LATAM territories.

The Oscars were always very important to LATAM broadcasters because they were transmitted in the same time zone as the U.S.,



In 1954 the 26th Academy Awards show was reportedly also broadcast via kinescope in Rio de Janeiro, Brazil, on the station owned by Brazilian publisher and TV pioneer Assis Chateaubriand (right).



In 1953, the 25th annual Academy Awards ceremony was broadcast live nationally in the U.S. and Canada, while in Mexico it was telecast the following night

and thus aired live. The arrival of the pay-TV movie channels in LATAM boosted demand for the Academy Awards, and in some territories, the live event moved away from free TV.

In the U.S., the three-and-a-half-hour 2014 awards show was a success with advertisers as well, who paid a record \$1.8 million for a 30-second commercial spot (a nine percent increase over last year). In 2011, when the most recent records are available, the Oscars generated \$90 million for the Academy, mostly paid by ABC (for rights to the telecast) and Disney Media Distribution for international sales to some 190 countries and territories around the world, generating audiences estimated on par with the recent Summer Olympics Closing Ceremonies (778 million) and the World Cup finals (638 million). By Dom Serafini 🇮🇹



The Oscars telecast was a success with TV audiences from the very start.

Reportedly, the model for the 1928 Oscar statuette, by sculptor George Stanley, was Mexican film director and actor Emilio "El Indio" Fernández.

The Force is With Disney

In addition to distributing the Oscars, Disney Media Distribution Latin America is highlighting a number of *Star Wars* titles, including *Star Wars Episode I The Phantom Menace*, which sees Jedi apprentice Obi-Wan Kenobi and his Jedi Master Qui-Gon Jinn encounter nine-year-old Anakin Skywalker, a slave who is unusually strong in the Force. Anakin wins his freedom and sets out to be trained as a Jedi. In their home of Naboo, Anakin, the two Jedi and the young Queen Amidala must fight off a deadly enemy named Darth Maul, and they realize that this invasion is the first step in a sinister scheme of the re-emergent forces of darkness known as the Sith.

The saga continues with *Star Wars Episode II The Clone Wars*, which picks up 10 years after the invasion of Naboo. The galaxy is about to break out into a civil war as thousands of solar systems threaten to break away from the Galactic Republic under the leadership of a renegade Jedi. Anakin Skywalker is assigned to protect the former Queen of Naboo, and soon discovers that he has a dark side.

In *Star Wars Episode III Revenge of the Sith*, the Clone Wars are wreaking havoc on the galaxy, and Anakin is asked to spy for both the Jedi and the traitorous Chancellor Palpatine, and he pledges himself to the evil Darth Sidious, becoming Darth Vader.

The battle for the galaxy intensifies in *Star Wars Episode V The Empire Strikes Back*. Imperial Forces attack the Rebel Alliance, and Han Solo and Princess Leia escape to Cloud City, where they are captured by Darth Vader. Meanwhile, Luke Skywalker heads to the mysterious planet of Dagobah, where the Jedi Master Yoda teaches him about the Force.

Disney also presents *Star Wars Episode VI Return of the Jedi*, in which Darth Vader prepares the second Death Star to unleash the final blow against the Rebel Alliance. Luke Skywalker joins forces with R2-D2, C-3PO and Princess Leia to free his friend Han Solo, who is imprisoned by the crime lord Jabba the Hutt. The fate of the galaxy hangs in the balance when Luke and Darth Vader face off.

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(Continued from Page 20)

Patrick

Centers on 30-something Patrick, who was once a chubby kid

Last Man on Earth* (midseason)

Stars Will Forte, about the last man left on earth

Mulaney*

An aspiring comedian comes of age in NYC under the influence of his over-the-top boss — who was a major stand-up comedian in the '80s and '90s and now hosts a game show

No Place Like Home

A mom who's been single for decades traumatizes her son by remarrying a man with three teenage children

Sober Companion

A court-appointed, unconventional sober companion takes control of the life of a charming, self-destructive attorney

Weird Loners*

The story of four relationship-phobic people who form an unlikely bond in a townhouse in Queens, NY

WTF America***

A hybrid scripted/unscripted project that explores small-town America

Drama

Backstrom*

Offensive, irascible Portland Detective Everett Backstrom tries, and fails, to change his self-destructive behavior while leading the Serious Crimes Unit

Empire

Family drama set in the world of a hip-hop empire, which features original and current music

Gotham*

A Batman prequel, centering on DC Comics fixture Commissioner James Gordon and the villains that made Gotham famous

Gracepoint*

An event series based on the U.K.'s *Broadchurch*, about a major police investigation in a northern California seaside town

Hieroglyph*

A notorious thief is taken from prison to serve the pharaoh and navigate palace intrigues

Home

A family thriller/soap that delves into the secrets lingering behind the façade of a suburban family

The Middle Man

Explores the unique relationship between an FBI agent charged with taking down the Italian-American Mafia, and his informant, an Irish-American gangster

Red Band Society

This "series prototype" is a coming-of-age drama about the lives of a group of teenagers living in a hospital

Runner

Explores the traditionally male-dominated world of arms dealing through the eyes of a woman

NBC

Comedy

A to Z

Romantic comedy set in the world of an online dating company that details the "A to Zs" of a relationship, from meeting to break-up

Bad Judge

A hard-living woman struggles to balance her personal life with her job as a criminal court judge

Ellen More or Less

Centers on a woman who reinvents herself in life and love after losing 100 pounds

Feed Me

Dark comedy centering on a dysfunctional family bound by love and the restaurant they run together

Lifesaver

An odd-couple comedy about two polar opposites who

become linked after one gives the other a kidney

Love is Relative

A husband and wife begin to see their marriage in a whole new way after her newly divorced brother moves in with them

Marry Me

A long-time couple quickly learns that engagement is harder than it looks

Mason Twins

Two 30-something fraternal twins still live together

Mission Control

Workplace comedy set in 1962, about a strong woman who butts heads with a macho astronaut in the race to land on the moon

Mr. Robinson*

A talented musician adjusts to life as a middle school music teacher

Mystery Island***

Animated comedy set on an island where people get marooned after their cruise ship malfunctions

One Big Happy

Gay and straight best friends decide to have a baby together, but when the man finds love, things get complicated

Old Soul

A young woman tries to find herself while working as an aide to a group of elderly people

The Pro

Workplace comedy set in and around a tennis and golf club

Token*

A woman who escapes from a doomsday cult starts life over in New York City

Two to Go

Two long-time best friends grapple with dating challenges while their friends try and prove they are destined for each other

Untitled Jerrod Carmichael Project ***

Centers on a consummate optimist eager to take on the world, but too busy taking on everything and everyone in his small corner of it

Welcome to Sweden*

A New York accountant follows his heart, and his love, to Sweden

Working the Engels*

A family must come together when their father and breadwinner dies and leaves them with a ton of debt

Drama

Aquarius*

A 1960s cop drama (and event series) about the notorious Charles Manson murders

Babylon Fields

The dead are rising in Babylon, New York

Coercion

Based on an Israeli thriller about a war hero who's unaware that his parents are part of a Russian sleeper cell

Constantine

Based on the characters in DC Comics' John Constantine stories

Emerald City*

A new take on the *Wizard of Oz*

Heroes Reborn (midseason)*

A 13-episode miniseries sequel to the hit superhero series

The Mysteries of Laura

Based on a Spanish series that follows the life and relationships of a female homicide detective who can handle murderous criminals — but not her hell-raising twin children

Odyssey

Three families are torn apart when a stranded female soldier, disillusioned attorney and political activist are pulled into an international conspiracy

Salvation

Family drama set against the backdrop of a Texas mega church

The Slap*

An eight-episode miniseries, based on an Australian series, about a complex family drama that explodes from one small incident where a man slaps another couple's misbehaving child

State of Affairs

A key CIA attaché counsels the president on high-stakes incidents around the world

Taxi Brooklyn*

Detective Cat Sullivan is demoted to foot patrol. She pairs with a French-born cabbie and together they race through the streets of New York City solving cases

Tin Man

A psychological crime thriller set in the near future that revolves around a fugitive robot and a young female public defender

*Picked up (as of May 1)

***Pilot presentation

L.A. Screenings Parties & Events



WATERCOLOR BY SHELLEY LAZARUS

Wednesday, May 14

Cisneros's Opening Party

Thursday, May 15

Caracol's Screenings and Cocktail

Friday, May 16

Rose Parade Cocktail

(After screenings at Disney & Fox)

Saturday, May 17

Telefilms' Screenings and Cocktail

Sunday, May 18

Disney Media Distribution's International Upfront

Monday, May 19

Entertainment One's Screenings and Cocktail

Thursday, May 22

Veteran's Luncheon

My 2¢

Gossip has become an international industry and television is the main clearinghouse. Producers from all over the world feed hungry viewers globally, with tidbits from China to Argentina being consumed anywhere.



Years ago, with a few exceptions, only the professional TV industry had an international media. Today, everything seems to be international. If a gossip story breaks in the French papers, it becomes international news. If the governor of New Jersey makes news in the U.S., he becomes internationally known — even more so than those elegant folks of *Jersey Shore*.

Then, take any movie, TV or music personality; for every little (or big) transgression, the rumor mills go into overdrive worldwide. Witness the antics of Canadian pop artist Justin Bieber, the tribulations of Angelina Jolie, the corruption scandal of the son-in-law of King Juan Carlos of Spain, the trial of Oscar Pistorius in South Africa broadcast around the world, and even the sex videos of Greek model Julia Alexandratou or British actor Abi Titmus, which are now all the rage after the initial tape made by Paris Hilton.

Compare this to similar antics in Hollywood or Rome of years ago, and one can easily see how media has internationalized. First of all, as indicated in the book by American actor Robert Wagner titled *You Must Remember This* (Viking Press), in the past most misdeeds committed by Hollywood performers and Washington, D.C. politicians were covered up by the media. In Italy the juicy private lives of actors such as the last Marcello Mastroianni (featured on the official 2014 Cannes Film Festival poster) and Alberto Sordi were never exposed publicly. In the U.S., the wild parties at the White House under President John F. Kennedy (JFK) were never mentioned in print.

Today, for artists, athletes and politicians alike there isn't a "local" anymore, and for most of them mass media has become an international mess media. As *USA Today* media critic Michael Wolff reported, "Media have become like banking: They're an international business that is no longer contained by separate markets or local regulations."

I remember that, in the early 1980s, in order to get information on the escapades of leftist French president Francois Mitterrand, one had to read some obscure far-droit press. Today, when the other Francois leftist president (Hollande) was discovered taking a motorcycle ride to visit

a girlfriend in Paris, world coverage was assured (for the French, the scandal was that he was riding an Italian bike, for the rest of the world it was the fact that he was cheating on a girlfriend who, outraged, destroyed his office at the Élysée).

Media experts can argue that the international press coverage began with JFK, but the global rumor mills started spinning with the Monica Lewinsky White House scandal that made gossip into an industry. The Internet subsequently made gossip's reach larger.

Now, when Italian politician Antonio Razzi, from an obscure region like Abruzzo (my birthplace), was ridiculed on Italian TV because of his wackiness by comic Maurizio Crozza, the politician proudly reported that he's now even recognized in China and Dubai.

And speaking of obscure places, Toronto mayor Rob Ford's scandal with drug and alcohol abuse has put Canada back in play after many international news organizations pulled their correspondents out of the country.

Nowadays, the media reports malfeasance by public figures, especially if it's entertaining, often

providing more entertainment than TV dramas and reality shows. Everyone has to be aware that scandalous news is a commodity: it is harvested, stored, distributed, sold and avidly consumed by the paying public.

The interesting aspect of all this is how some savvy public figures have learned to leverage and take advantage of the global gossip industry. Take for example England's Queen Elizabeth, who made global front page news by making public her desire to have granddaughter-in-law Kate Middleton wear skirts with longer hemlines!

Dom Serafini

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